

MODERN HAND SHADOWS

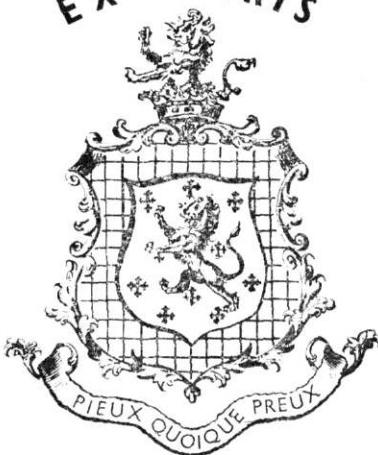


by MAX HOLDER.

SID LORRAINE

*Describing the real Art
of Shadowgraphy*

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"Modern Hand Shadows"

Describing the Real Art of Shadowgraphy

By

MAX HOLDEN



SHADOWS TO BRING SUNSHINE

Amusing and Entertaining

By

MAX HOLDEN

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"MODERN HAND SHADOWS"

SHADOWGRAPHY

The making of shadow pictures, sometimes described as "silhouettes," is one of the oldest forms of amusement. Who has not, as a child, tried to make shadow pictures on the wall? Sometimes a rabbit, or a dog, or a quacking bird, usually done with but one hand. Such pictures are popular, not only in America and on the Continent, but also in eastern countries.

The term "silhouettes" has lately come to signify more particularly portrait outlines made by means of shadows, and then cut out in black paper and mounted on a contrasting ground; while the pastime of composing and creating shadow pictures for temporary display as an amusement constitutes the art of "Shadowgraphy."

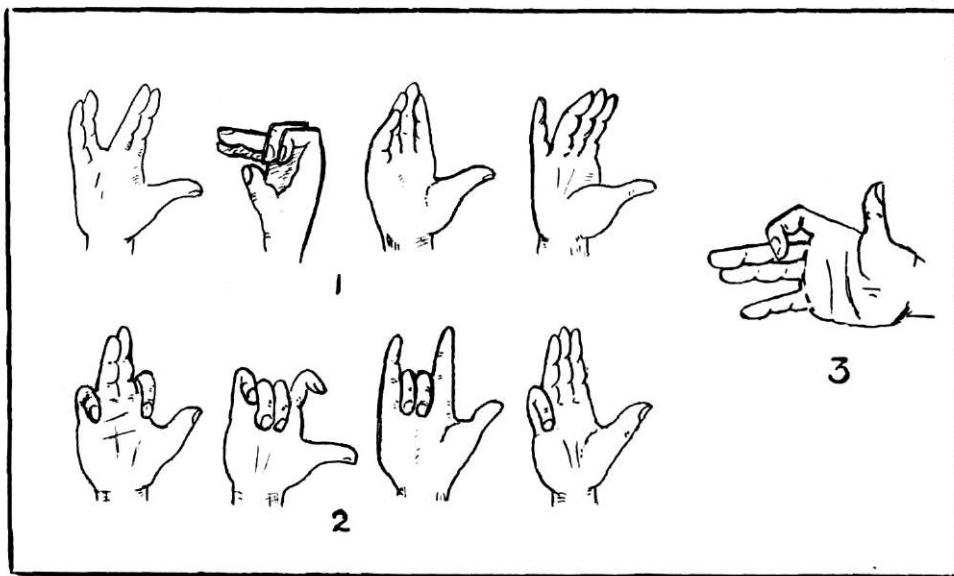
It is the purpose of this book to describe the latter art in detail. The writer, while upon the vaudeville stage, featured this art, and has toured the world with his shadowgraph creations. While several books have already been written on the subject of shadowgraphs, this treatise is really the first to give the correct position of the hands in making the shadows, as well as introducing advanced ideas which are the origination of Mr. Holden. For example, the use of colored gelatine for backgrounds as in The Camel, where we have a colored background depicting the desert and the pyramids of Egypt. Colored gelatine is also used for the cap and colors of The Jockey in the race horse shadow. The jockey's colors are thus naturally simulated on the screen, and afford a great contrast to the timeworn effect of mere black and white.

* * * * *

First of all a little exercising of the fingers is needed, as there are many joints that we seldom use, and over which we have little control; but after such a joint is worked back and forth several times a day in a sort of massage, that joint will become supple and control will be gained. The little finger of the right hand should be taken with the left fingers and moved back and forth, and before long the muscles will gain much in being independently controlled. Any finger which it is found difficult to move independently should have similar massage and practice. Another good plan is to place an elastic band around a joint to prevent the fingers separating unexpectedly. (See Figure 8, where the small finger and the third finger together represent one ear of The Rabbit. This is one case where the rubber band idea can be used to good advantage.)

The following plate gives a series of recommended finger exercises. Practice the No. 1 Group, and the No. 2 Group, before trying No. 3. Notice where the hand is curled. No. 3 brings the hand into the position of the shadow of The Fox with the mouth moving (see Figure No. 7).

In Exercise No. 2 the fourth position may be found rather hard, and will call for a little extra work for the control of the little finger. Bringing the little finger into the hand, as shown, is used in the shadows of The Rabbit. Where fingers are to be kept closed, or where they are to be kept together, care must be taken, because light penetrating through the fingers may result in spoiling the shadow.



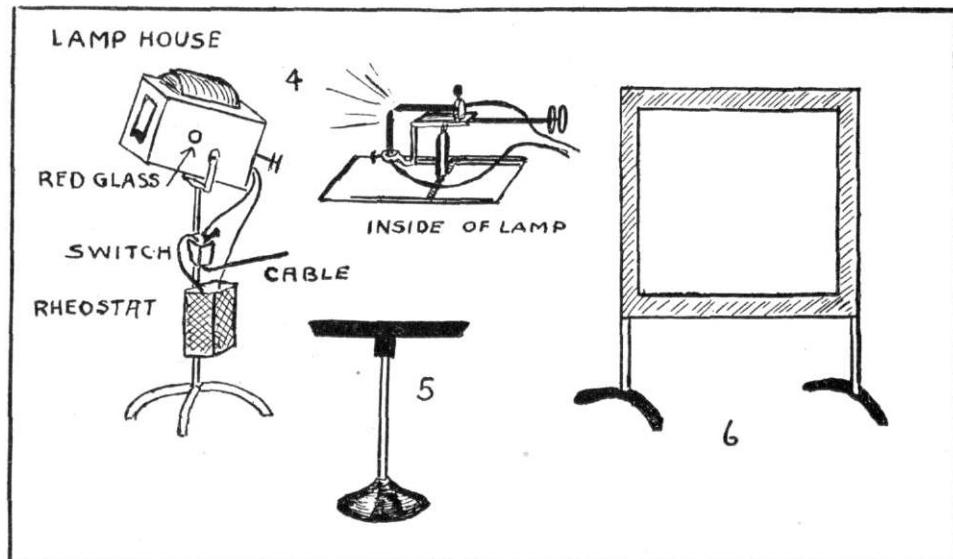
LIGHTING

For practice, an ordinary heavy candle will give a satisfactory light and produce clear-cut shadows. A 75 watt electric light with a dull finish may be used; but to get a good clear shadow it will be necessary to stand close to the screen, which of course makes the shadow smaller. It is best to place a shade around the lamp if used in this manner. For the best results an electric arc lamp, using carbons, is necessary, and in this case a rheostat is required. This is what is used as pro-

fessional equipment. There should be a lamp house of metal (Russian iron) with a holder for the carbons and the cables attached, and a switch. This lamp house has an opening in the front, preferably square, which of course will throw a square of light upon the wall or screen. The strength of the rheostat should be about seven amperes. In America the standard voltage is 110, but in England and on the Continent this varies. In England the voltage goes as high as 230 volts, while in London it is but 100 volts.

I have seen a lamp fitted up from an empty tomato can with a square opening in the top, a cross piece inserted in the inside with a small 6 volt bulb in a small socket and the whole connected to an Everyready "Hot Shot Multiple Battery" for motor ignition. This battery is about the same size as a rheostat and provides a good light for small groups.

Again you may use a small 6 volt bulb and connect this through a small transformer as is used on electric train sets and then connected to an electric socket. But this only for A.C. circuit and not direct current.



SCREEN

A plain muslin screen is best. The screen can be attached to the wall by means of push-pins or glass-headed tacks. Some stage performers use a screen with a trim of red plush around the border (see Figure No. 6). The writer for years has used a sheet 100 inches square, hemmed at top and bottom. Through each of these hems a pipe batten is inserted, and in this way the sheet may be suspended by lines from the border in the theatre, and then may come down at a given signal. I believe I was the first to use a screen suspended high in the air. I figured that if the audience could see me at work the act would be more interesting, and from the very first trial the audience and managers seemed to like it.

A stand to hold shadow scenes is shown at Figure 5.

MAKING THE SHADOW

Stand with light towards your right side. Hold left hand in front of the light, so that the shadow appears on the screen. Move the hand nearer to the screen, and you will notice that the shadow will get smaller; then turn the hand a little this way and that, and the shadow will become distorted. This is a warning that you must try to hold your hands always squarely in the light, thus obtaining a perfect shadow. If the light is straight on the sheet hold the hands straight. If the sheet is high and the shadows have to be carried upward from the light to the screen, then your hands must also be slightly turned to a corresponding angle. Try to make each shadow equally well with either hand.

THE FOX

(See Figure No. 3 of the Finger Exercises).

Curve first finger, then bring the fingers into the hand at an angle as in Figure No. 7. Move the little finger to produce an impression of the mouth opening. The eye shows through. Next move the thumb; this is The Fox's ear. This completes this shadow. The main thing is to put life into the shadow so that, by little movements of the fingers (as suggested above for the mouth and ear movements), the shadow almost seems endowed with life itself.

THE DOG

Slight modification of The Fox will form the shadow of The Dog.

THE RABBIT

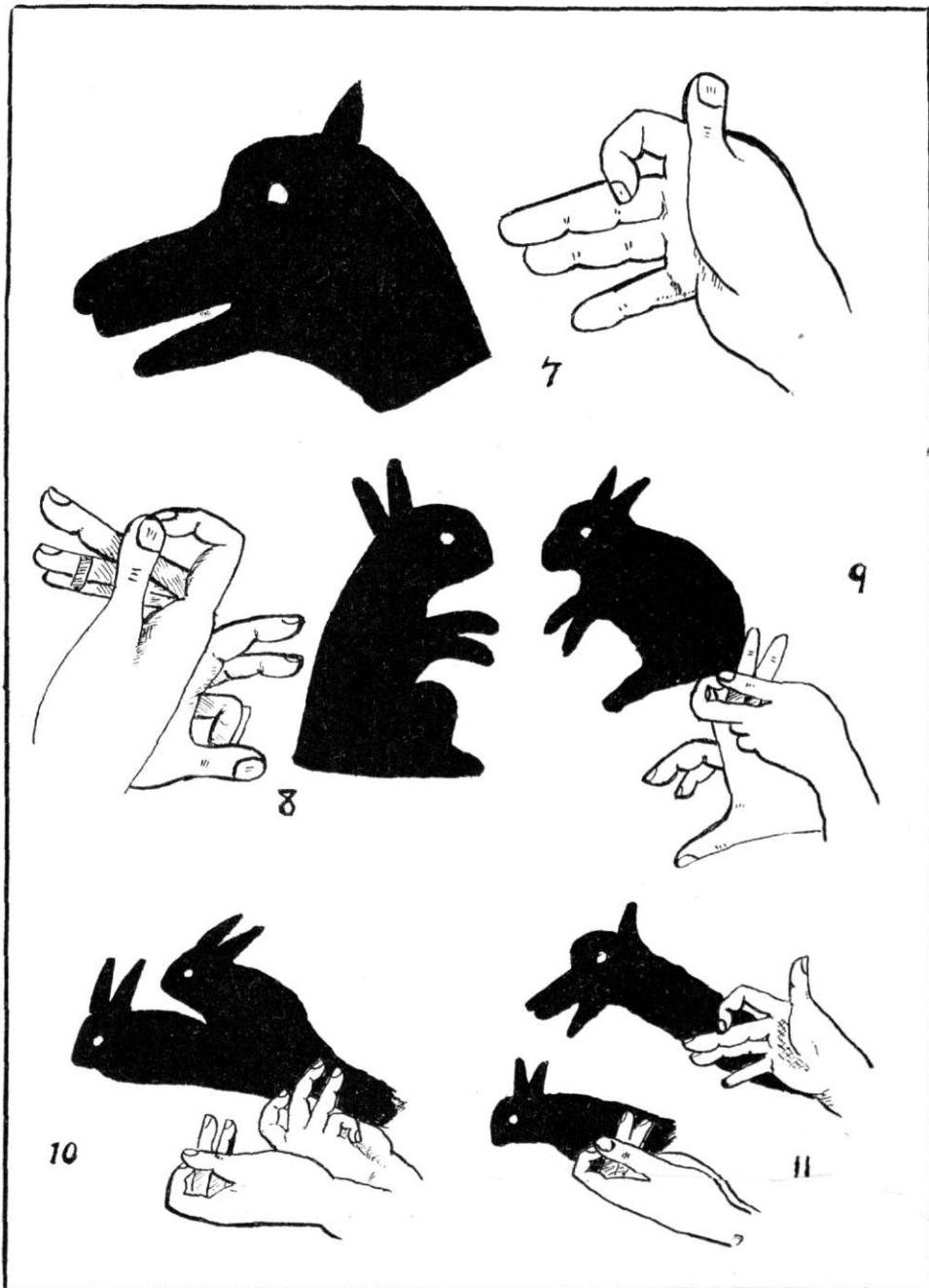
Bring the tip of the first finger to the tip of the thumb, while the second, third and fourth fingers form the ears (as in Illustration No. 8). The third and fourth fingers are held together to form one ear, using a small rubber band, as suggested, to hold these fingers together, if needed. After a little exercise, however, the little fingers can be curved down together so that they will not show on the screen.

ANOTHER RABBIT

By way of a change we reverse the hands for this shadow. The left hand is used this time, with the tip of the first finger to the tip of the thumb. The second and third fingers form the ears. Try to curl the little finger down out of the way. Now the tip of the first finger of the right hand comes through within the curve of the left first finger. The second and the third and fourth fingers of the right hand are acting as front paws, the third and fourth fingers being held together as one. The right thumb portrays the hind feet. If the proper angle is obtained you will be able to show the eye of the Rabbit. After you become more proficient you can move the little finger of the left hand over and cause a winking movement of the eye. I also bring this little finger over so that it simulates the tongue movement in the mouth. All this puts life into the shadow. And now the forefeet come up in a natural manner, and by keeping the feet moving and the eye winking, and the ears moving, this shadow becomes thoroughly lifelike. The Rabbit's nose is never still.

TWO RABBITS

Both hands are used. Now take the right hand away and make The Fox as in Figure No. 7. The Fox hovers over The Rabbit, and then promptly bites off an ear from The Rabbit; then bites off the other ear. The motion of eating is created by the little finger of the right hand. Then The Fox comes down and apparently swallows The Rabbit. Under cover of this movement the left hand moves alongside the wrist of the right hand, thereby making the throat of The Fox appear to contain The Rabbit. By moving the hand up and down, a lifelike motion of swallowing is imparted to The Fox.



THE PARROT

The Parrot is made as shown at Figure No. 12. Move the third finger of the left hand to show a beak movement, also move the fingers of the right hand for the tail feathers.

THE ENGLISH BULL DOG

(at Figure No. 13) and:

THE BULL

(at Figure No. 14.)

These are made as illustrated, by moving the third and fourth fingers of the left hand. The mouth is made to move; and by moving the head one way or the other further life is imparted.

THE DONKEY

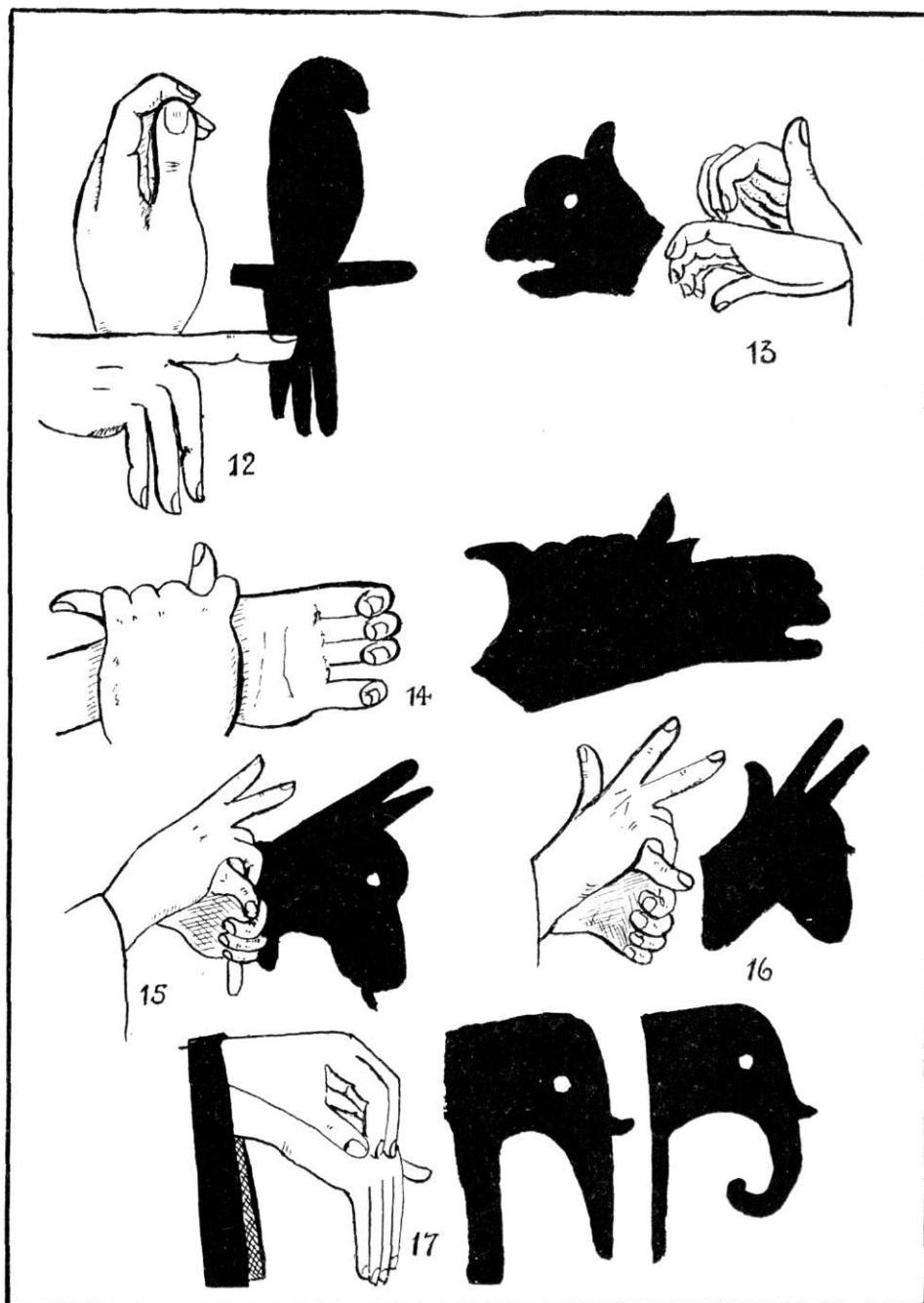
By bringing the thumb of the right hand down, you can obtain the effect of the eye winking. The ears can be brought down over the head and the little finger of the left hand can create a tongue movement.

THE GOAT

This is very similar to the Donkey. The thumb of the right hand is brought up to form the horn. The little finger of the left hand comes down in a fashion to show the beard.

THE ELEPHANT

Move the fingers of the right hand to curl the elephant's trunk up into his mouth, and then down again. A scarf or piece of cloth is thrown over the arm to form the body.



THE CAMEL

(see Figure No. 18).

The Camel is formed near the bottom of the screen. Observe the use here of a colored background, if desired.

THE SWAN

(See Figure No. 19).

The neck of the Swan comes down, presumably into the water; then comes up again, turns around, and pecks at the feathers. This swan utilizes the performer's head.

ANOTHER SWAN

(See Figure No. 20).

Observe his wings. All animals must be watched and peculiarities noted. For instance, note how the swan dips his head down into the water, and how he turns it to peck at his back.

TWO GEESE

(Not illustrated).

Have the two hands facing each other, using the hands and arms only.

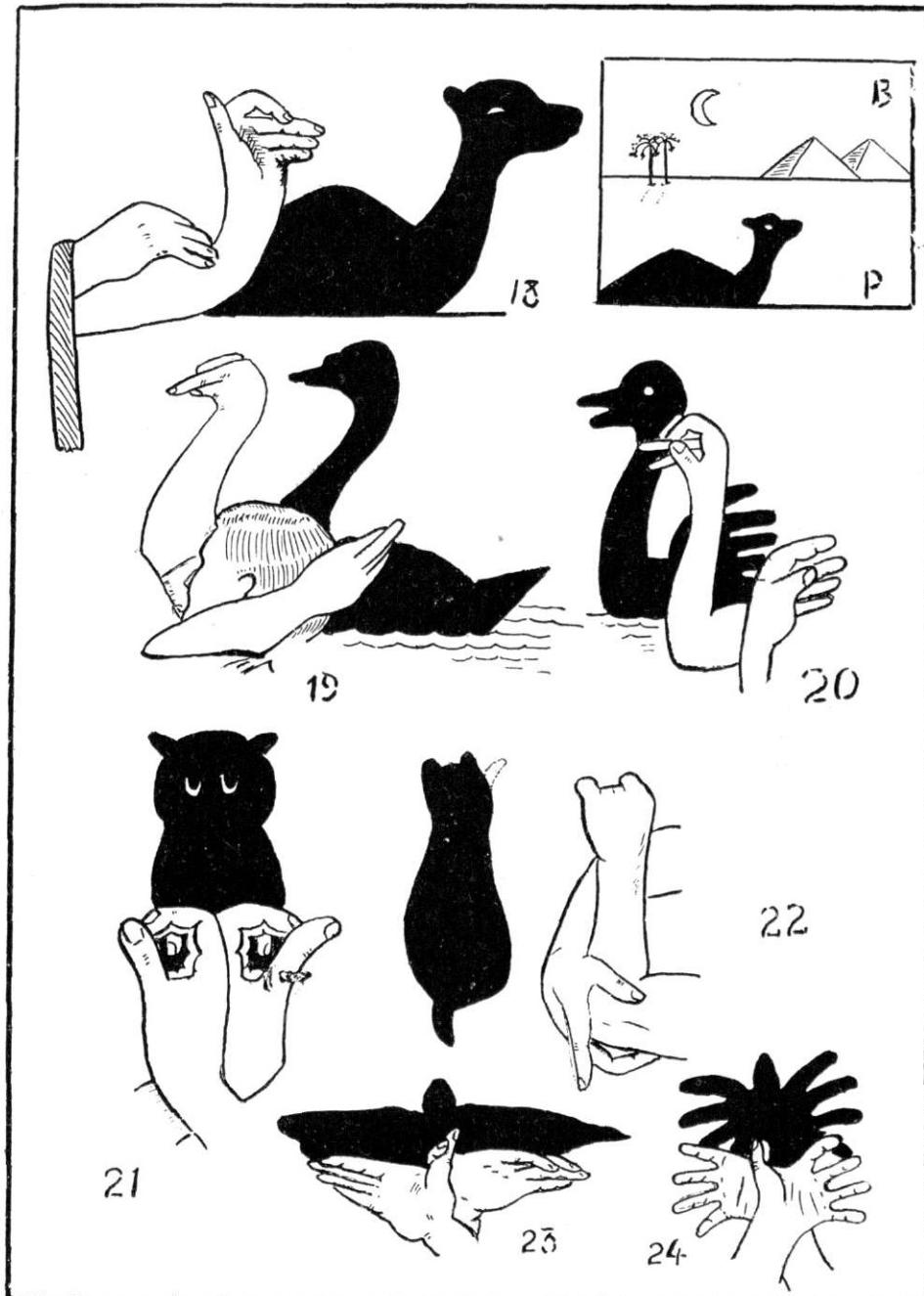
THE CAT**THE OWL****THE BUTTERFLY****THE SWALLOW****THE CRAB (or Tarantula)**

These can easily be made by paying careful attention to the plates. Remember to animate all pictures with appropriate movement wherever possible.

SPECIAL SCENIC EFFECTS

THE DESERT

For the desert I make a special slide from different pieces of colored gelatine (see small drawing alongside the Camel at Fig. No. 18). "P" represents a pink gelatine, "B" is light blue for the sky. With a small brush wet the edge of the pink, and the blue gelatine will adhere, together making one sheet. With manicure scissors cut out a small crescent shape, and again wet edge and attach some yellow gelatine. When dry, trim off the gelatine so that this now shows a perfect crescent moon. With drawing ink and pen now draw in the pyramids and trees. Some very fine pieces of green gelatine may be attached to the foliage. This slide is about ten inches by eight. I hang this on a special slide holder that comes out in front of my lamp. This now portrays the scene on the sheet in colors. Then I proceed to make the shadow of a camel to fit into this scene.



MOONLIGHT AND TREE EFFECT

(for Monkey Shadow).

This is a scene of a tree with the moon showing through the branches. A dark blue gelatine is used, then draw in a tree with black drawing ink. The use of brown ink also adds to the effect. For the leaves again wet gelatine and drop small pieces of green gelatine to adhere as above explained, forming foliage. A circle is cut out for the moon and filled with a piece of yellow gelatine. Inside the moon I form the shadow of the two monkeys.

I also use this same scene for The Owl.

To hold the gelatine I have two frames of fibre, both the same size and shape, and the gelatine is clipped between them. Unless the gelatine is held quite loosely the heat from the lamp may crack it and spoil the scene.

THE MONKEY

I consider this the greatest shadow of them all. The Monkey shadow is now correctly explained for the first time, and I give the correct position of the hands and figures. Sit in a chair in front of a lamp or light. Bring the right hand up and twist and turn over as in Figure No. 25. Curl the fingers up so that the hand is out sideways and away from you. If you do not get the proper shadow, move the hand further over away from you until it is parallel with the floor; then slowly move the tips of the fingers until you find the correct position.

TWO MONKEYS

Again sit on the chair in front of the lamp. Move about two feet away from the light. Bring the hands above the head and cross them as in Figure No. 26. At the same time tilt the head back as far as you can. Now twist the hands around to the position shown in the illustration, and again move the tips of the fingers until you get the effect of the Two Monkeys chattering. The first and second fingers act as the mouth, and the thumb represents the paw. Have Monkeys in this position; then make them peck in the usual monkey fashion. At the finish open the hands full, and wait for the applause which is bound to reward you for this shadow.

THE GIRAFFE AND THE MONKEY

(See Figure No. 27).

The Monkey is on the Giraffe's back. The Monkey pecks at the Giraffe. The Giraffe turns round once or twice, finally bites the Monkey, and the hands are then slowly opened.

THE HORSE

(See Figure No. 28).

THE ALLIGATOR

(See Figure No. 29).

These can easily be made by close attention to the illustrations. A small cardboard shape is used for The Alligator's teeth, and is held between the first and second fingers of the hand which is on top.



HUMAN TYPES

INDIAN CHIEF

I have found it best to show the two hands apart first, and then slowly form the shadow. A little Indian music here is good.

MAN SMOKING A PIPE

(See Figure No. 31).

A small pipe is necessary, and is held between the second and third fingers. Be careful that the pipe does not show on the screen, when the hands are open before forming the shadow.

Slowly form the hat with the left hand, then form the face with the right. Then bring both hands together to form the complete face. I use a little Irish music for this shadow.

GERMAN SOLDIER WITH HELMET

(See Figure No. 33).

MAN WITH ENGLISH HUNTING CAP

(See Figure No. 34).

MAN WITH A HAT

This shadow can be used to represent any man with a low hat.

USING SPECIAL HATS

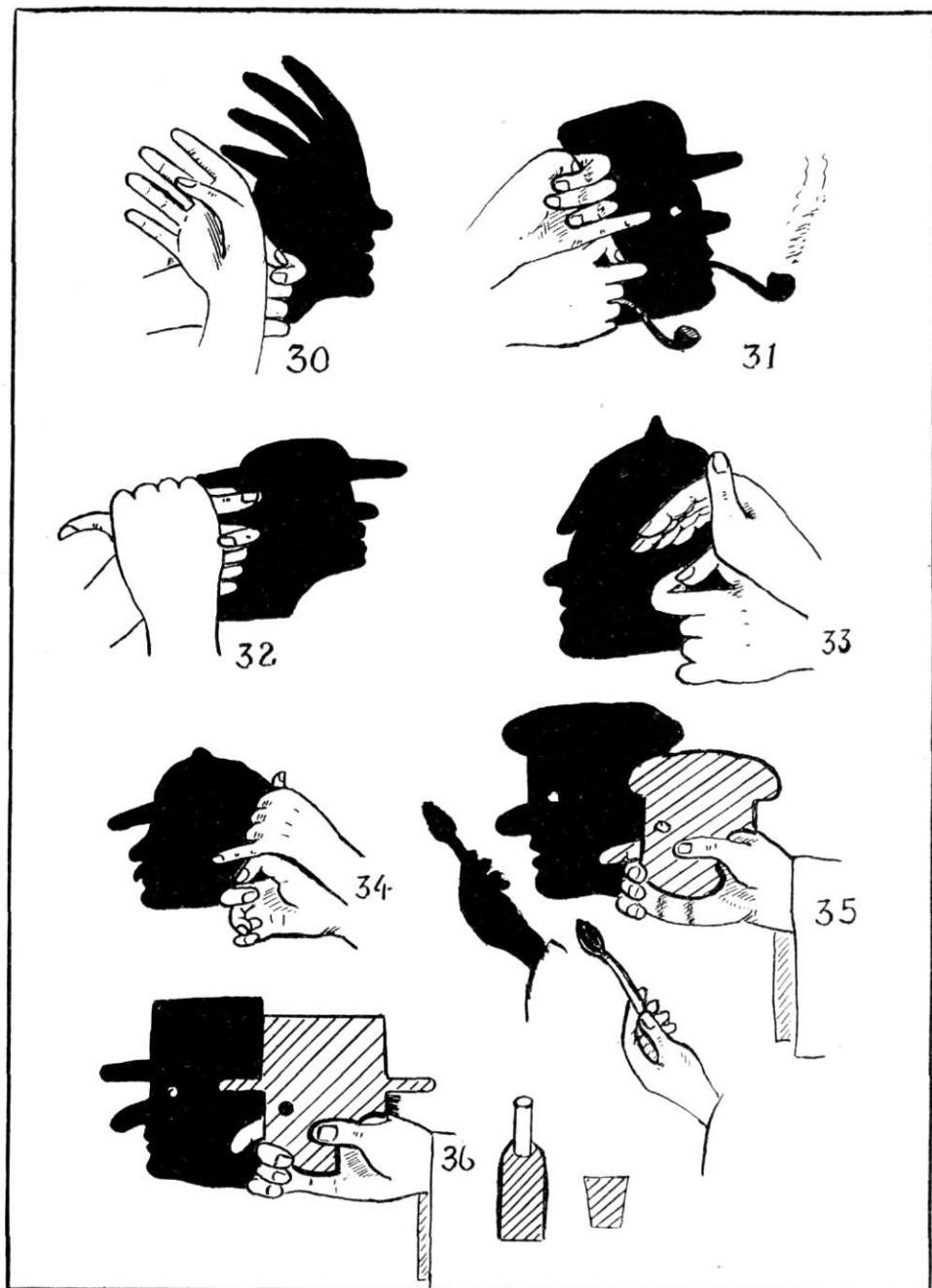
THE CHIEF

(See Figure No. 35).

This shadow is characterized by his special hat. He has a spoon and is tasting soup. Many different items of business can be worked up here. Bill Hilliar makes the shadow of a Chef tossing griddle-cakes with a small pan.

THE MAN AND HIS BOTTLE

A cardboard or fibre hat is used as at Figure No. 36. The man appears and holds up three of his fingers to specify a glass of the best. He drinks this, and swallows glass and all. The small shape to represent the glass is just gripped between thumb and fingers of the right hand. Next the bottle is picked up. The man smells the bottle, then places his nose in the bottle. First finger is here inserted into the bottle (which is just a cardboard shape with a tube on the neck. This tube holds the finger). The nose is seemingly stuck in the bottle and only comes out after hard pulling. Finally he drinks and then swallows the bottle also. The bottle shape is also gripped in the right hand.



THE OLD MAID

For this shadow special cutouts are used to represent a bureau and a mirror, a window and curtains, as in Figure 38. This scenic effect is arranged on a wooden stand (see Figure 5). The stand is made so that the top may be moved up and down and stand on any table right in front of the lamp.

Another shape is made from two pieces of cardboard and between them some hair is arranged to represent the lady's hair. This is pinned with a hairpin. There is also a cardboard or fibre shape to represent a lorgnon or double eye-glass fitted with a handle.

The head shape is held in the left hand, as in Figure 37. The lady looks into the mirror, removes her pin and teases out the hair. Picking up a pair of curling irons she warms them in an imaginary flame, then puts them to her lips. They burn her and she lets out a yell. Next she places the hair pins in her mouth, straightens out her hair and digs in the pins. One pin penetrates too far and elicits another yell. The back of the head is next shown, and a false pad is pinned on.

This is followed by making up her face. She rubs on some cosmetic preparation that is apparently standing on the table, then applies the rouge and eye pencil. While powdering her nose, the nose goes up out of shape, but she quickly pulls it back into the right shape (the first finger of left hand straightens out for this effect).

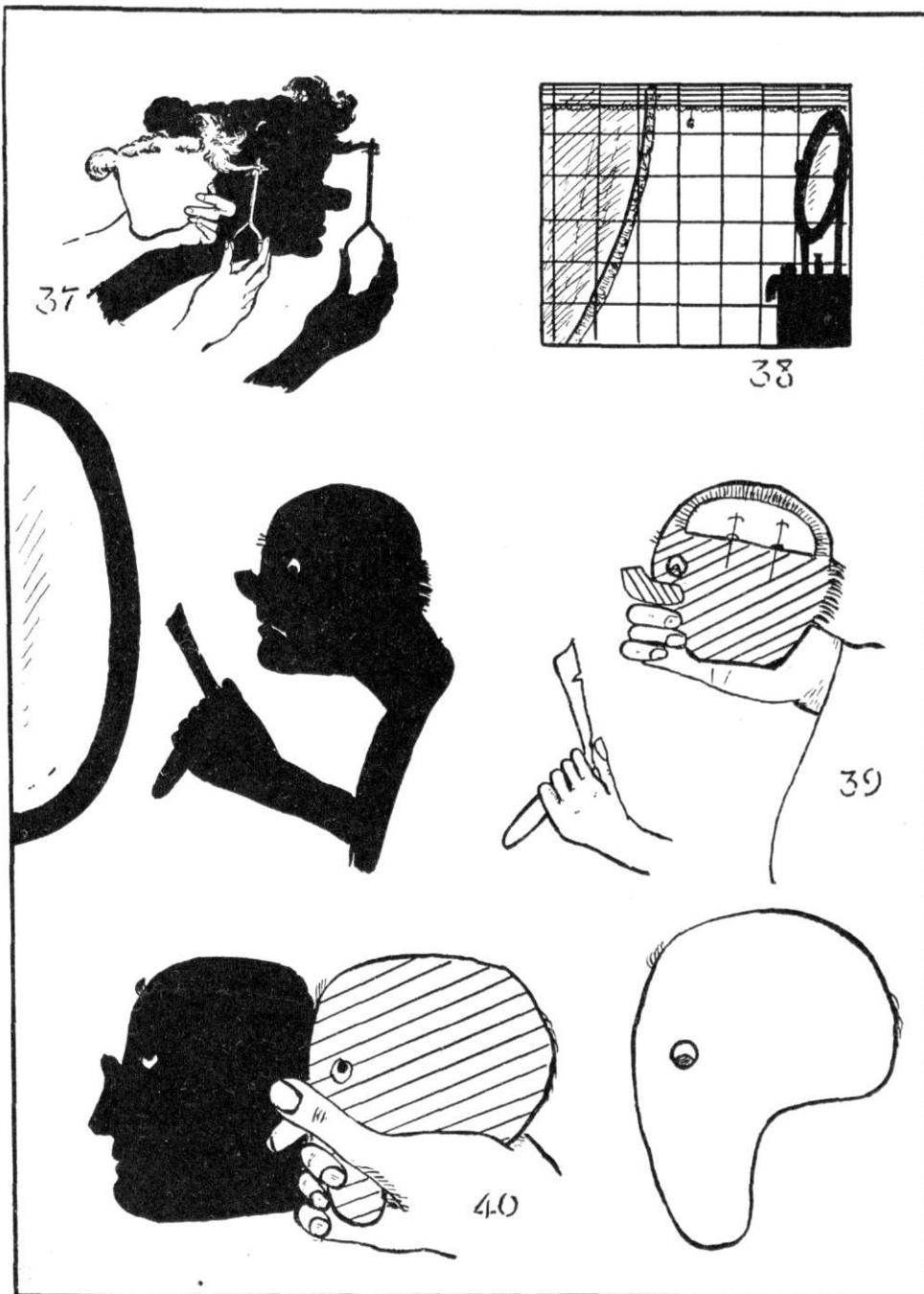
Then she picks up her false teeth and places them in her mouth and moves her head this way and that in front of the mirror as if in admiration. Then raising her pair of fashionable long-handled eye-glasses, she looks this way and that and bows herself off.

EARLY MORNING

Here we have a man at his shaving mirror. He produces a cruel looking razor full of nicks, and strops it vigorously. During the process of shaving he accidentally cuts off his nose. Quickly picking it up from the floor he replaces it, but in his haste he has replaced the nose wrong side up. He quickly adjusts this, and now takes a bottle of hair restorer which he rubs vigorously on his head. This hair restorer takes gradual effect and the sprouting hair makes him pick up a comb that looks as if it had been through the great war. He combs his hair and walks off with great satisfaction.

The razor is made from two pieces of cardboard hinged with a paper fastener. Another piece of cardboard, which has a strip of horse hair attached, makes the head shape. When it is desired to grow the hair this piece of cardboard is pushed up with the other hand. When the nose is supposed to be cut off, the first finger is drawn back behind the shape.

The severed nose is a small piece of cardboard which is clipped by the third finger. In maneuvering the nose, this small piece of cardboard is palmed, and the first finger again takes its original place.



A HANDY SHAPE FOR IMPROMPTU WORK

I always have this shape so that I may pick out some person in the audience and make his shadow. This looks like an impromptu effect and always makes a hit.

For this I use a piece of cardboard cut out as in the illustration (see Figure 40). The cardboard can be made to represent a man with a bald head. By moving the hand from side to side different expressions can be obtained. By hiding the thumb and letting the first finger stick straight out, the face changes to the shadow of a man with a long nose, altering the expression of the face entirely.

THE PREACHER

Here we use a small cardboard shape as in Figure 41. The left hand comes forward with fingers bent, and the coat sleeve forms the pulpit and conceals the left thumb. The small shape is held between the first and second fingers of the right hand. The first finger forms the nose, the second and third fingertips form the mouth. The shape must be quite thick so that you can still control it although your hand and fingers are in motion.

Start to move the fingers from the base, then move the second and third fingers at the tips to make the mouth move as if speaking. Now the thumb, representing the preacher's arm, moves back and forth, and thumps the pulpit as our preacher brings out an impressive point in his sermon.

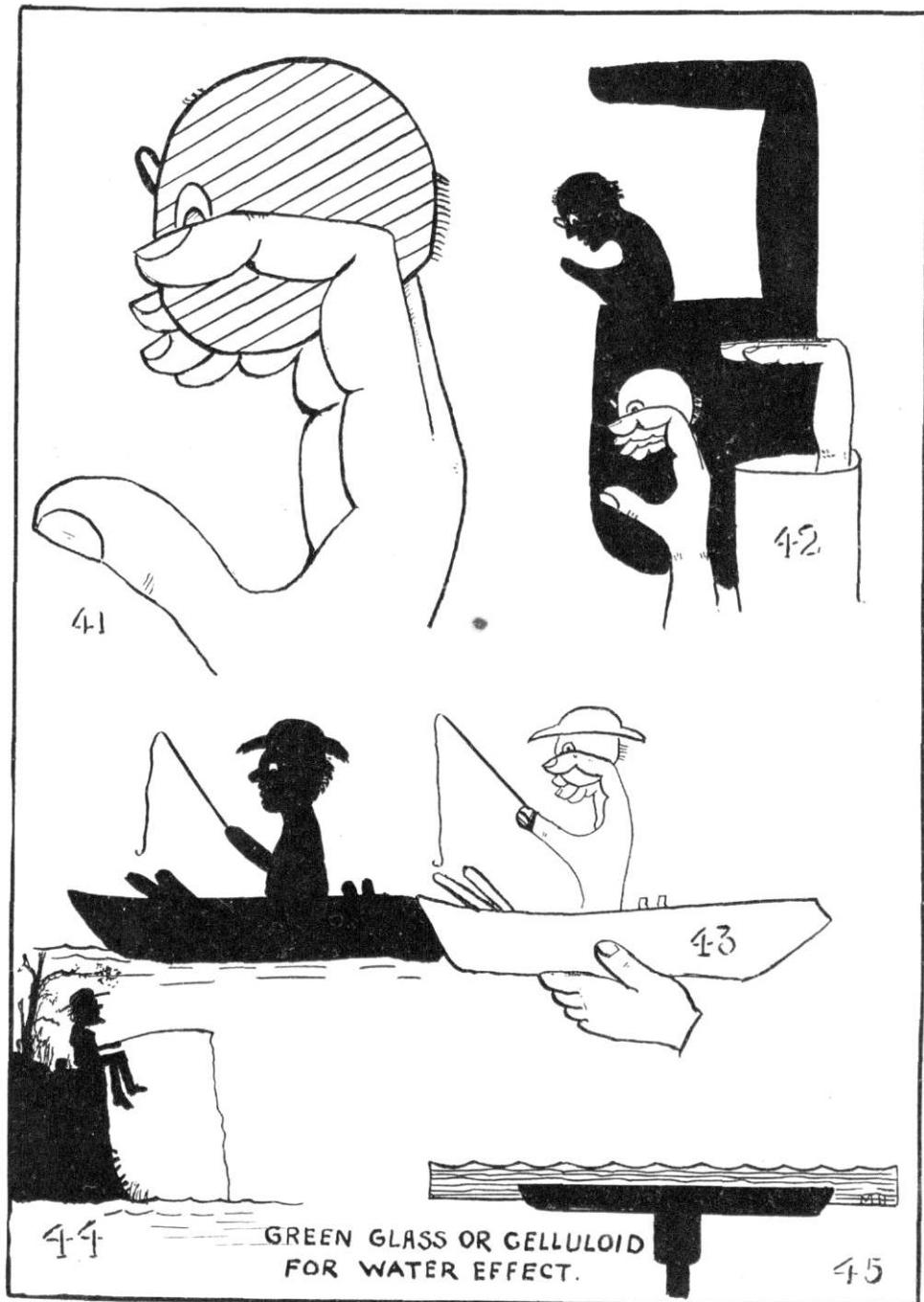
It is best to start with only the pulpit showing on the screen. Next the parson makes his appearance at the bottom; then seems to go up the stairs into the pulpit and makes his official appearance by bowing over the pulpit. His mouth moves, and the thumb thumps and gesticulates. The left hand finger tips now come down and rap the preacher on the top of his head, immediately resuming their original position. The preacher turns around quickly and looks all around. This piece of burlesque always causes merriment. Once more he starts to preach, and again the fingers come down. This time the preacher looks all around; he hangs out behind, climb up on top of the canopy, and hangs over the front. Once more he descends and again starts to preach, but turns suddenly and looks behind him. Again he resumes, but this time the fatal fingers come down again on his head and the preacher goes over the pulpit, head first.

THE FISHERMAN

On a small wooden stand place a strip of green celluloid to represent the water. A small cardboard shape is needed for the boat. A piece of wire, shaped to fit the end of the thumb, is used for the fishing rod, a piece of thread for the line, and at the end a fish made of celluloid.

The man comes on fishing, the boat being held in the left hand with the man patiently angling. You have a small bicycle horn on the floor and press the bulb with your foot. The fisherman look around rather frightened as if a big motorboat were coming up behind him. Now he pulls up a fish. In his excitement he falls overboard into the water. Next both hands come up as an alligator, which proceeds to swallow the fisherman.

Here two people may work conveniently. One side of the screen can be shown as the bank of the river, with one man sitting there, also fishing. On the the first and second fingers have a small pair of shoes made of paper. This makes the effect more real. Have this man also fall into the river.



THE TIGHT ROPE WALKER

This is a very clever shadow. On the stand have a small shape to represent a tight rope. The girl comes on, climbs up on the rope, and carefully makes her way across. The music strikes up and she dances back and forth, the rope meanwhile swaying slightly from side to side. She concludes her clever bit with a somersault on the rope.

THE TAP DANCER

This makes use of movements very similar to the foregoing. Use a small pair of shoes on the first and second finger tips. Fashion the shoes from paper to fit tips of fingers.

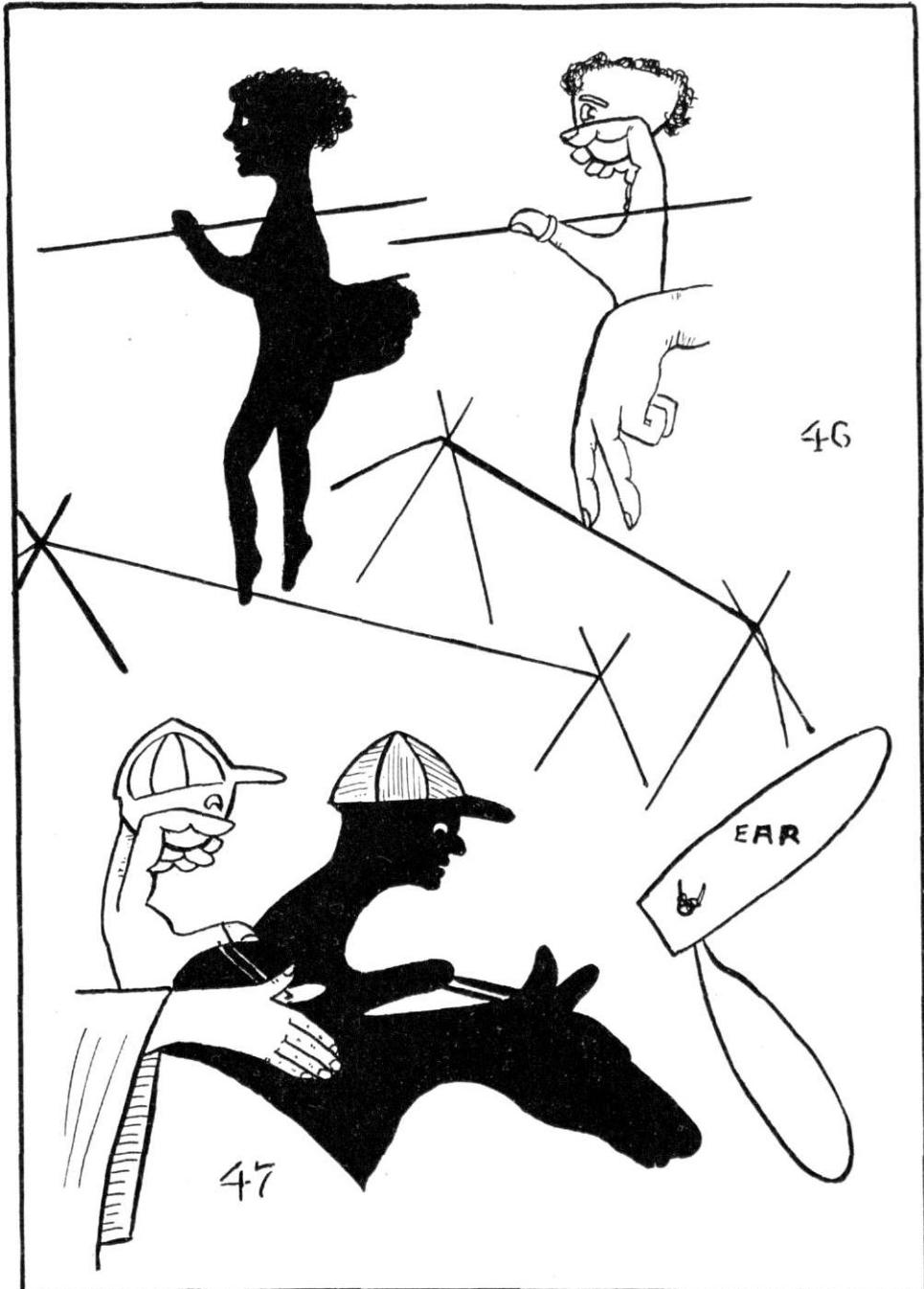
THE JOCKEY

A small shape of colored celluloid is used to represent the jockey's cap. A cardboard shape is made to represent the reins and a second ear of the horse. Also cut out a shape to represent the judge's box at the race track. This is on your stand as the picture begins.

The cardboard ear is held behind the thumb of the right hand. Over the wrist have a piece of satin, about a yard square, draped to represent the body of the horse. I make this shadow as Sparkplug with the little boy Sunshine for the jockey. The cap is on the left fingers and the thumb has the reins looped over it.

The horse comes on with the jockey frantically striving to keep his seat. The horse stops; then the jockey seems to be using the whip. The horse turns his head around and lets out a horse laugh. An assistant can work this effect using a "horse whinney," obtainable from any drummer's supply store.

Now there is a comic pantomime of the man and horse arguing back and forth, and this picture is finished by the horse again resuming the race.



THE DENTIST

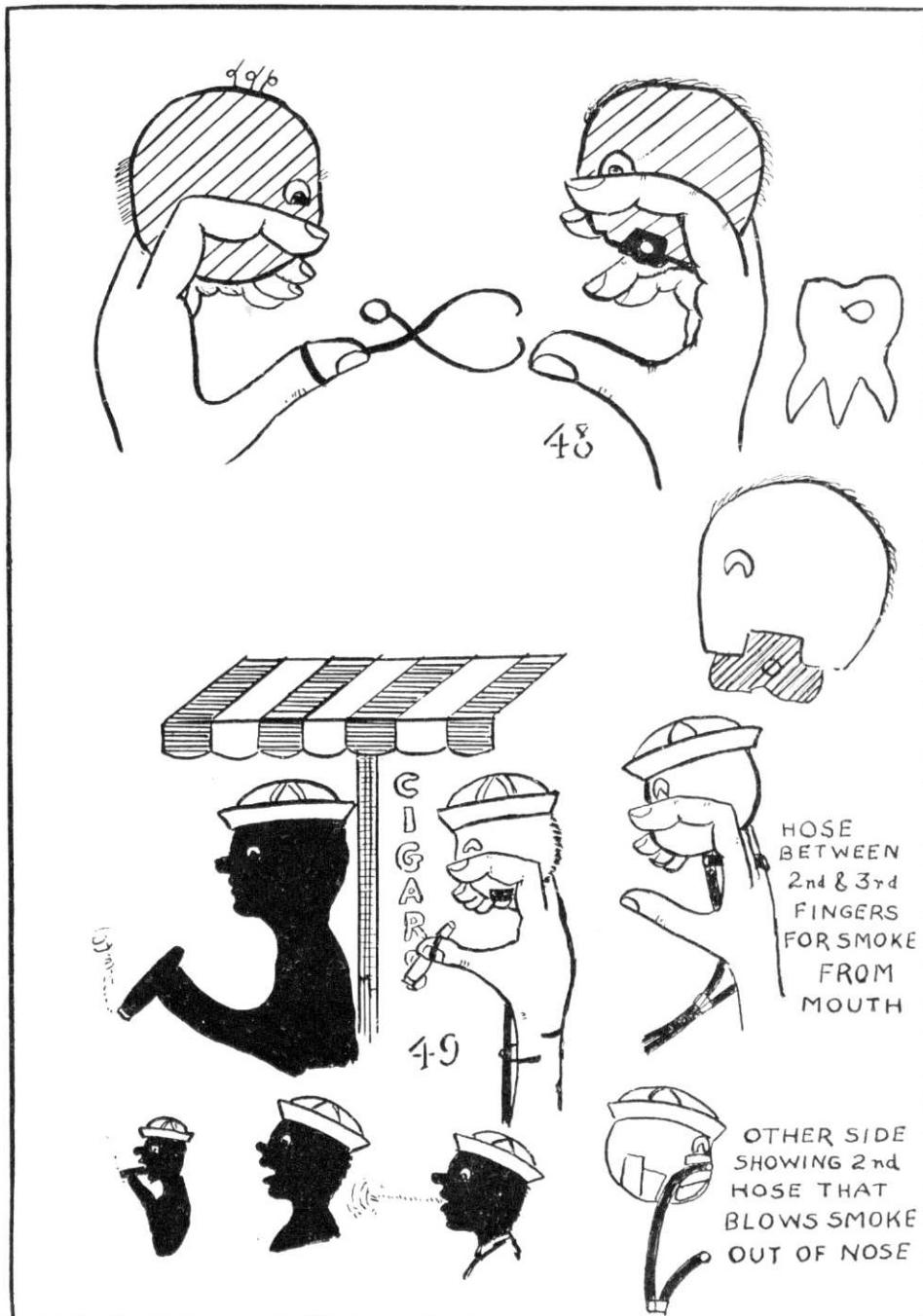
On one side of the stand have a frame with the sign: "Dr. Pullem, Painless Dentistry." A man comes on, looks at the sign, hesitates, rings the bell, turns and starts away but again hesitates. The dentist looks out and pulls him in. Now turn the stand around and have another sign to represent the interior of the dentist's office. The man opens his mouth and the dentist looks in. The man suddenly closes his mouth on the dentist's nose. Next the dentist turns around to get some tools. The man gets up and looking over the dentist's shoulder spies the instruments and commences to shiver.

Now the dentist has a hook and proceeds to pull out the teeth. After a lot of fishing he succeeds in capturing the tooth and pulls it out. The tooth proves to be almost as big as the man's head. It is made of cardboard and is concealed in the head shape. It has a small ring so that the hook catches it. For the hook to pull the tooth I sometimes use ice tongs as in the illustration, as the more ridiculous the picture is the more amusing it will be to the audience. At other times I use a hook as illustrated on page 24.

THE FIRST CIGAR

The scene on the stand is a cigar store. An awning effect is made with red and white celluloid. A boy comes out of the cigar store with a cigar in his mouth and smoking. He removes the cigar and puffs slowly, then this expression changes to approaching sickness, and coughing with the smoke. He holds the cigar and apparently becomes dizzy and his head goes round and round. One more puff. This time the smoke comes out of the nose. Then he appears in distress. Once more he starts to put the cigar in his mouth, but stops and looks at it with suspicion. Then the cigar goes into his mouth but out of it quickly and the boy runs off the stage.

A small shape is needed for the head with two rubber tubes, one for smoke through the nose, the other for smoke through the mouth. The boy wears a cap made of light blue celluloid. The arrangement for the rubber hose that carries the smoke through the nose is permanently fastened on to the shape. The other hose comes up between the second and third fingers. The hose is held in position on the wrist by a wire shown in Figure 49.



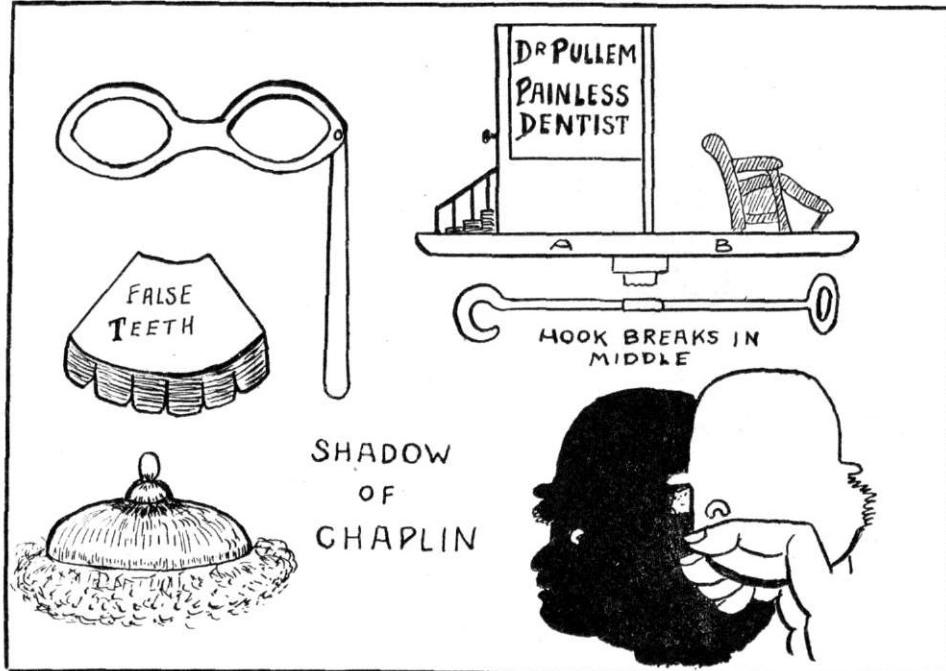
THE JUGGLING CLOWNS

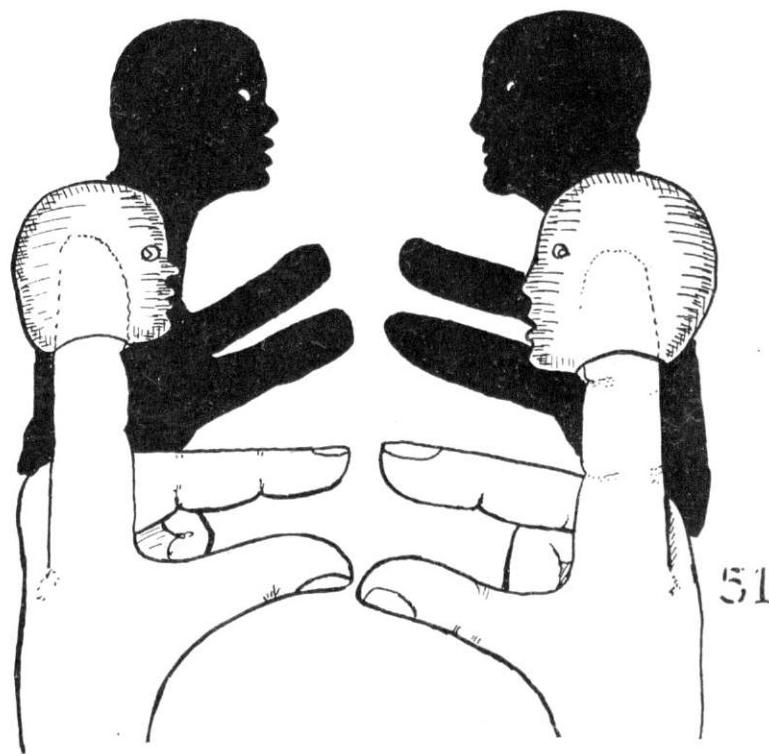
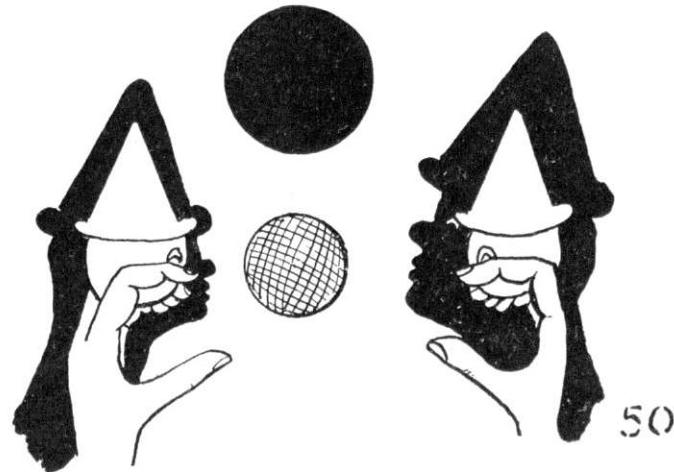
In this very clever shadow a little skill is required to keep the balloon bouncing from one hand to the other. You need a real balloon and two clown heads. Bounce the balloon from the head of one clown to the other. Then hold it between the hats of the two clowns. Now gradually revolving the hands, the clowns turn back to back with the balloon still held between them.

THE BOXING MATCH

(An Original Shadow)

Two wooden or papier mache heads are used; these fit on the first fingers of each hand. Small boxing gloves may be slipped on the second fingers and thumbs. Then a regular boxing match can be staged. A papier mache head can easily be fashioned from some paper that has been soaked in water, then molded into shape with the addition of some paste and some plastic wood.





LOVERS ON THE RIVER

This is an original shadow of mine, and as a rule is the one with which I conclude my programme. A colored celuloid scene is used to represent the river, river bank with house, trees, etc., a cardboard shape to represent a boat, also an oar of cardboard. This has a small wire loop for inserting the thumb. This boat is made and shaped to fit on top of the head, held on by a piece of elastic that comes down under the chin. A small parasol made of wire and celluloid is held between the second and third fingers of left hand. Two heads are needed, one for the boy and one for the girl. The boy wears a straw hat which is hinged to tilt up or down on the head.

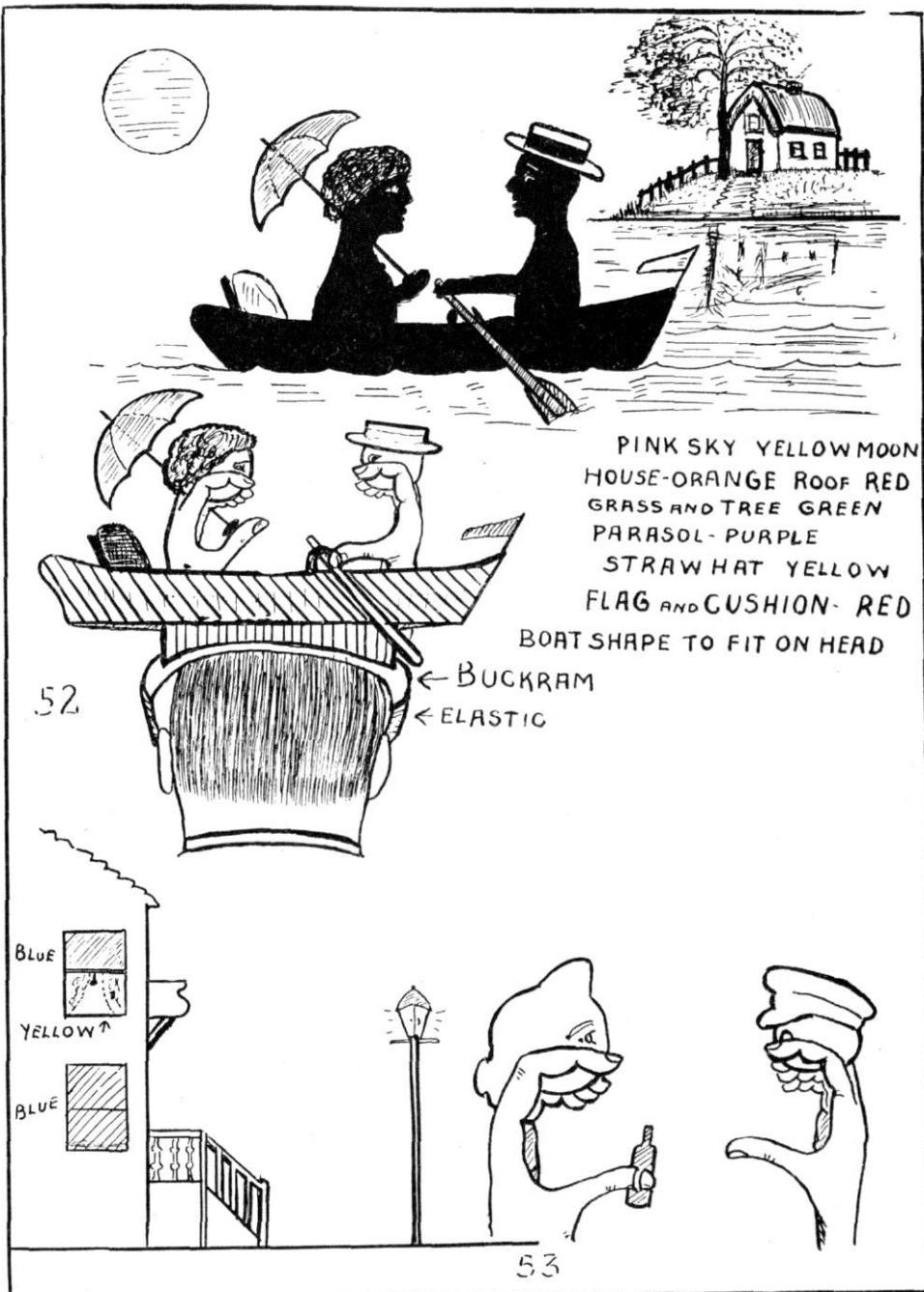
To the music of an old song : "Row, Row, Row, away up the River," the boat makes its appearance, the boy rowing the boat. He stops, leans over and kisses the girl. Boat seems to drift back and again he rows, then stops and kisses the girl, and gives her a hug. After a little by-play her nose seems to be in the way, so he pushes her nose up, and again kisses her, but as he does so she looks down, and he bites her nose. There is a fuss and they both fall overboard.

A COMEDY PANTOMIME

A cut-out of a house on the stand. Also a lamp post. Practically every professional shadowgraphist has used this balcony scene at one time or another. One shadow artist has a picture of the side of a house painted on his white sheet or drop. I have a house and small fence on the stand with the lamp post; and I have a dark blue sky with full moon showing, to add an artistic touch to the picture.

The music : "Three o'clock in the morning," is playing very softly, or in music terms "double piano."

A policeman enters, looks around to see that all is well, then goes over to the side door of the house and raps. Very soon the door is opened by the maid; after a friendly greeting the maid brings out a bottle of some liquid refreshment; the sampling of this by the policeman affords amusement. The bottle is just a small metal shape with rings soldered on each side, so that the bottle can be transferred from the hand of the maid to that of the man by slipping the thumb into the rings. Fortified by this refreshment, the policeman leaves to continue walking his beat.

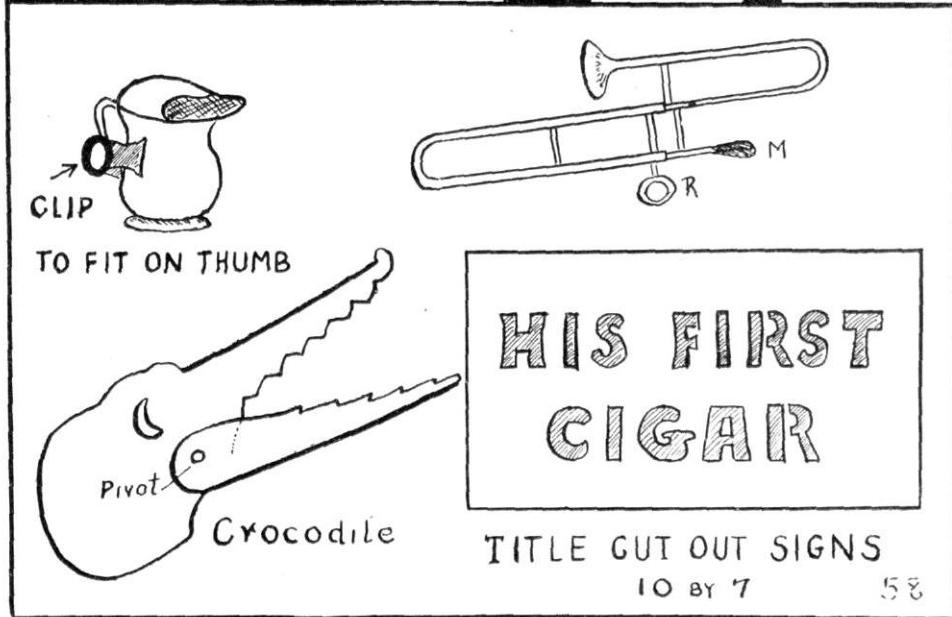
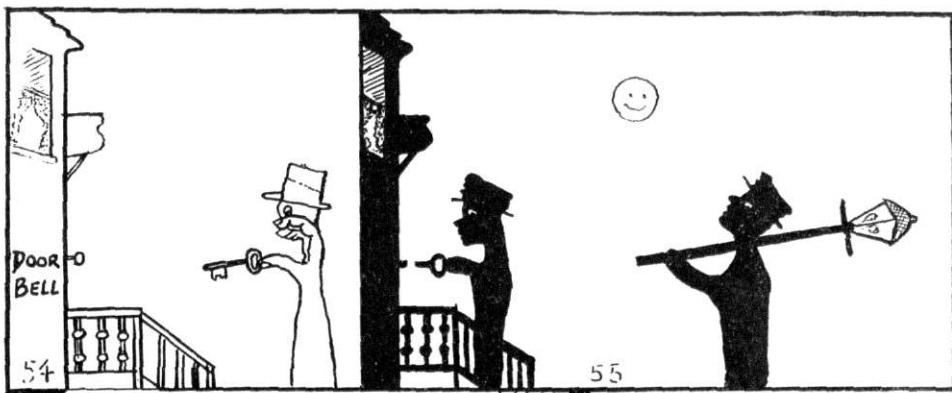


A man now staggers on, slightly “under the influence.” He slowly maneuvers his way up the stairs and produces a large key, and with comic antics tries to find the key hole, but without success. One onslaught to find the door bell; then ringing same; and at finish pulling the bell completely out. Then he overbalances, falls down the stairs, and staggers backwards towards the lamp post where he sways, finally pulling the entire post up; once more he attempts the stairs and this time, with the post over his shoulder, he goes right up and through the door, lamp post and all. There is a crash—accomplished by having a small basket of broken glass and plates, worked by the foot of the performer.

Another man comes on and whistles for his girl. A dog looks out from the broken door and barks at the man. Man tries to pet the dog, and when the dog shows a friendly spirit he again whistles. The girl appears at the window and they throw kisses at each other. The girl disappears and after an interview she comes to the door; they kiss affectionately and go inside.

A traveling musician now comes on with his trombone and plays a serenade, but there is no response to his efforts; finally a nightcapped figure appears at the window and orders him away, but to no avail. Then the irate parent disappears from the window, only to return with a pitcher or jug of water, which he pours out over the musician and his trombone, resulting in literally “drowning” the melody in a climax of confusion. For the music, if no orchestra is available, the performer uses a Kazoo. This may be obtained at a Drummer’s supply store.

The top hat of the man is made to fold over and show as if it had been crushed. The key used by the man is made to break in the center so that one part is left in the keyhole as in Fig. 55. The bell comes out completely when the man pulls it. The dog is made with left hand as in Fig. 7, the pitcher as in illustration, with top partly closed, to hold the sand so that it only falls when tipped from left thumb. The sand shows up on screen as water. The trombone I made from metal tubing. “R” is a ring to fit over right thumb. “M” is a flat piece for the mouth of figure. This trombone is pulled back and forth with right thumb, second and third finger tips holding the mouth piece. I have a green curtain on upper window which the girl pulls down after the shadows of the boy and girl appear against the window.



ORIGINAL COLORED SHADOWS

Several years ago I originated and patented Colored Shadows, or producing on a screen shadowgraphs which are variously colored. Two lamps are required as in the illustration. If the lamps are of the same strength, one lamp showing a red light, and the other lamp a blue light, then the illumination upon the screen will show a purple color. If the hands are placed in front of lamp 10, the shadow of the hands (in this case a man smoking a pipe), will show up in blue shadow. In this manner moving or other objects can be made to appear upon the purple screen illuminated by blue rays. Of course any colors may be used. Again only one lamp may have a color. For instance, if lamp 12 has a green light showing, and lamp 10 an ordinary white light, the shadow will appear in green by placing the hands in front of lamp 10.

The illustration will no doubt make everything clear, but in case there is any doubt, or any information required, just drop me a line and I will try to go more fully into any desired subject.

NOTES AND SUGGESTIONS

An extension, consisting of a wire to hold the scenes, may be attached to the top of your lamp. This will eliminate the need for an extra stand for holding scenes.

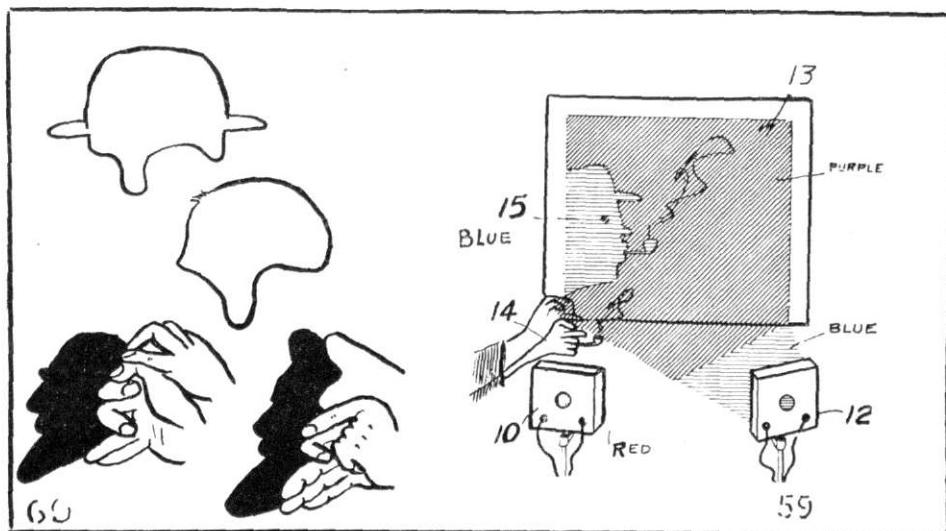
A shadow of Mickey Mouse is easily made.

I always have various hats at hand so that I can try, as an impromptu effect, to make a shadow of any popular person.

I have used the side of my head for a balcony scene, using my ear for the window.

In the "Preacher" shadow, I make the canopy come down in the form of a monkey and tap the Preacher on the head, but immediately bring my hand back to its original position. At the finish I leave the shadow of the monkey, and the Preacher seeing this huge shape goes over the rail head first.

The Preacher, or any shadow, may have a small cloth loop to fit over first finger. This permits you to show the hand empty, opening wide the fingers, of course being careful that the head is at the proper angle.



THE BOY SMOKING HIS FIRST CIGAR

Some shadowists have the boy turn sick, sand coming from the mouth. I do not approve of this as many people dislike to see a shadow of this kind. I make the boy roll his eye, which always gets a laugh. An elastic band with a movable wire does this trick. Sometimes on the Dentist shadow, I have the patient take off his hat, and also do this with the man who calls on his girl. The hat has a small hook that fits over the thumb.

With the Boxers, I generally twist a silk handkerchief around the fingers that go into the small head; the opposite corners of the handkerchief go into the head and it is then twisted around the first fingers.

On the shadow of the Old Maid I sometimes use a fan for her exit.

With the Tight-Rope Walker, for a change, you may use a small parasol in the girl's hand. Parasol may be colored with gelatine.

Make up several shapes as at Figures 40 to 60. Have one with a straw hat, one with a soft felt hat, and other with a silk hat. Experiment and change the shapes so that you can make a shadow to represent any popular figure. Hold shape in right hand. Now with the left hand come over, close the hand as explained in previous shadows, and try to form the shadow of someone by twisting the fingers into various shapes. You will be surprised at what you can do here.

The Title Signs—have a regular sign painter cut them out.

F I N I S

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